Traditional Piano Teaching and Online Piano Teaching for Young Children in China

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Abstracts

China's comprehensive development of quality education to promote early childhood initiation music education, in the "decision to deepen education reform to promote quality education." China's State Council has clarified that aesthetic education improves people's comprehensive literacy and cultivates sentiment. At the same time, for people, intellectual enhancement is a positive impact on the overall development of students and plays a role that cannot be ignored. As children start learning piano at a young age, they are often curious about new learning content at the beginning of their studies. However, as the difficulty of learning increases and the practice becomes tedious, most children will slowly show that they do not want to practice and are bored. This makes it difficult to continue learning piano; eventually, they have to give up learning. This article presents piano learning in both online and traditional methods in China.

Keywords: Traditional Piano Teaching; Online Piano Teaching; Young Children in China

Introduction

Piano learning in both online and traditional methods in China was important and has a long develop stage over the hundred years. In early 2014, China's Ministry of Education released "Several Recommendations of the Ministry of Education on Promoting the Development of School Art Education," stating that primary and secondary schools should establish an art quality assessment system for students. It was also specifically requested that students in primary and secondary schools and secondary vocational colleges be formally evaluated for artistic quality starting in 2015. Artistic quality assessment formally becomes part of the comprehensive quality assessment system for students. It is also incorporated into the assessment system for the quality and modernization of education. The specific assessment results are recorded in the student's files, which become the basis for the assessment of the student's future development and the basis for the student's admission to the college entrance examination and the secondary school entrance examination. Under the guidance of this policy, music and musical instrument courses are gradually gaining parents' attention. And according to the survey data of the China Musicians Association in 2019. Close to 30 million children are learning piano in China, and this number is growing at a rate of ten percent per year.

The piano is a popular instrument among most middle-class Chinese families, who believe that learning it helps their children's brain development, trains their hands to work together, and develops a refined artistic temperament. As a result, more and more young children are entering piano lessons from preschool at the insistence of many parents. Since

* Received: December 16, 2022; Revised: December 26, 2023; Accepted: December 27, 2022

preschoolers cannot access formal schools for systematic piano lessons, most parents let their children learn piano.

Moreover, most parents let their children learn piano only to develop a special talent, a hobby, or to take social exams to obtain some certificates that will help them in their future education. Therefore, in order to meet this market demand, a large number of social art training institutions have emerged.

As children start learning piano at a young age, they are often curious about new learning content at the beginning of their studies. However, as the difficulty of learning increases and the practice becomes tedious, most children will slowly show that they do not want to practice and are bored. This makes it difficult to continue learning piano; eventually, they have to give up learning.

The impact of music and instrument learning on child development

One of the earliest empirical studies on the effects of instrument learning on children's development in China was conducted by Professor Zhou Haihong in 1997, "Instrumental Learning and Children's Intellectual Development: A Research Topic in Music Psychology." The article explored the relationship between children's instrumental learning and intellectual development through an empirical approach. He concluded that "there is no significant correlation between instrument learning and intellectual development" (Zhou, 1994 : 36-38).

In a study, 60 children aged 4-6 years were divided into general and musical groups to explore the relationship between musical learning, Piagetian constancy, and musical constancy. An experimental study was conducted to statistically analyze the relationship between music learning and children's cognitive development: "There was no significant difference between the music group and the general group. There was a positive correlation between Piagetian and musical conservation ability in different age groups, but the degree of correlation was low. Both abilities improved with age. The correlation between age and Piagetian conservation ability was about the same in the general and music groups. The correlation between age and musical conservation ability was higher in the general and music groups" (Qin, 2011 : 6).

The effects of musical instrument learning on children's development from the direction of brain science research (Wang & Zhong, 2008 : 48-49). She used foreign research theories to conduct observational studies in children's teaching practices in China and found that early music learning has a tremendous impact on children's time-space reasoning ability, the coordinated development of the left and right brain hemispheres, and the emotional or limbic system of the brain. Some scholars also believe instrumental music learning is a process of multisensory coordination and that effective instrument learning training can promote coordinated movement of all body parts and greatly affects training students' physical coordination (Qi, 2011 : 212-212.).

An Investigative Study of the Effects of Music Learning on Children's Metacognition showed no significant difference between whether children learned music and their total metacognitive scores. However, music learning scores were significantly higher than children who had not learned music on all dimensions. The study also made recommendations for children's music learning to promote children's metacognitive development based on the findings (Wang, 2015 : 7).

Research on music training positively affects children's working memory capacity analyzed differences in children's visuospatial template system, phonological circuit system, and central executive system by measuring working memory in children who received pre-training in score recognition, listening training, and choral training before and without the above training, respectively

"A Study on the Effects of Three Different Types of Music Training on Brain Plasticity," explores the effects of music training on the development of cognitive functions. The study took different training stages and types of training as clues and selected three different representative types of music training, including initial popular training, instrumental training for professional college students, and music composition training for professional composers, to investigate the effects of music training on multiple cognitive functions, brain structures, and brain functional connectivity in the human brain. The study reveals that different types of training (popular training, performance training, and music composition training) can lead to plastic changes in the brain, including changes in brain structure and brain function, revealing that music training at different stages has its significance and deserves further in-depth and systematic research (Yang, 2016 : 8).

Foreign research on music learning for child development has focused on empirical studies of the effects of music learning on language skills, literacy, numeracy, intellectual development, academic achievement, creativity, social and personal development, and physical health and well-being.

It was regarding music for cognitive brain development. A study conducted in an experimental control of 8-year-old children's rapid response through eight weeks of music training found significant differences in cortical item responses between children who participated in music training and those who did not (Flohr et al.,2000 : 28-54). The activity of children's brains was compared by controlling for 25 minutes of music training each time for seven weeks at ages 4-6. It was found that music training promotes the development of cognitive processes in the brain.

The influence of the study of music on mathematical ability started very early in the West. After all, music and number have been an endless exercise since Pythagoras. Pitch, harmony, notation. They are all inseparable from numbers. However, the existing research findings on the perception of this tradition are only sometimes considered influential. The study did not find a significant effect of music learning on the mathematical achievement of second graders. This reverse result may be due to the length of time children spend learning the instrument (Cheek & Smith, 1999 : 759-761). The study verified that there is an indirect relationship between the duration of children's instrumental learning influencing the development of mathematical skills by analyzing the differences in mathematical achievement of children in grade 8. Children who experienced two or more years of 1-to-1 instrumental learning scored higher in mathematical achievement, and children who learned keyboard instruments scored higher in mathematical achievement than children who learned other instruments.

The influence of music learning on children's intelligence also began relatively early in the West (Hurwitz et al., 1975 : 167-174). A study comparing children who attended Kodály's music program five days a week for seven months with first-grade children who did not attend such a program found that children who attended such a program were more likely to have a higher IQ than those who did not. Children who attended the program scored significantly higher on sequencing and spatial tasks than those who did not. However, the two groups had no significant differences in language skills. However, after two school years, children who had participated in the program had significantly higher reading achievement than children who had not participated in the program (Bilhartz et al, 1999 : 615-636). His study analyzed the relationship between co-participation in music programs and the cognitive development of 4-6-year-olds. His study concluded that children who had been exposed to music lessons achieved significantly better on music skill tests and memory subscales than children who had not been exposed to music lessons. In a study by the University of California, instrumentalists aged 9-11 years who had participated in an average of 4 years of music training were selected as the experimental group. The instrumental group was significantly better than the control group on music listening and thinking, left index finger tapping frequency, and the Wechsler scale language subtest.

Regarding the effect of music learning on creativity, a literature search revealed that the authors found significantly less research on the effect of music learning on creativity in the West than in other areas. In the study, which investigated the differences in creativity between 3-4-year-old preschoolers during the singing and musical ensemble activities, it was found that children in the experimental group were more creative than the control group during the improvised puppet show. On the other hand, administered creativity tests were too high school and college students, comparing the differences in creativity between music majors and non-music majors in their study. There was a difference in music education between music majors and non-music majors with more than 10 years of music study. The study found that music majors were higher in creativity than non-music majors.

Research on the impact of music learning on socialization and personality development. Because social and personality development is influenced by social and various ethnic and cultural differences, more and more research on music learning focuses on the influence of social factors such as parents, teachers, and peers on children's music learning. These factors directly or indirectly influence children's personalities and socialization throughout their learning process. Children's participation in cooperative forms of performance rehearsals, such as orchestras and choirs in the process of learning music, is conducive to developing self-esteem, self-confidence, and a sense of satisfaction. School instrumental teachers also see the benefits of learning an instrument as developing students' social skills, gaining enjoyment and love of music, improving teamwork skills, gaining a sense of accomplishment, confidence, and self-discipline, and improving physical coordination.

Through the review of the literature, we found that domestic and international research on factors related to influencing children's learning of musical instruments mainly includes two significant aspects, on the one hand, research from children themselves, including research on children's motivation to learn piano and children's expectations for learning piano. The second is the study of the surrounding factors that influence children's musical instrument learning, including social factors, environmental factors, teachers' factors, and parents' factors.

Social education environment and education system on children's piano learning. The educational environment and society's educational system have a macro impact on children's piano learning. Piano teaching for children in China started late. It was developed gradually from the beginning of the last century when almost all the children who received piano education were trained as professionals engaged in piano performance. By the beginning of the 21st century, with the reform and opening up of China's economic development. Piano education in China has developed rapidly. More and more children joined the ranks of piano learning. Some of these children learned piano because of their love for piano and music, while others learned piano to follow the "piano fever" of the whole society. Our scholar Lv Qingquan (2000 : 101), in "Reflections on the Music Learning Fever of Children and Adolescents," suggests that children should not blindly follow the crowd in learning music, nor should they give up the opportunity to learn music. He believes that children should make appropriate choices in music learning according to their circumstances. Nowadays, children are overburdened by too many extracurricular courses, and it is a matter of concern for music educators to change how they learn music. Modern society is the era of knowledge explosion. Even children who do not learn to play the piano have a heavy burden (children who learn to play the piano are heavier, more complicated, and more tired). They must master much scientific knowledge and skills to stand in the future. Life is hard for everyone. They were struggling with extreme stress, anxiety, and anxiety. To varying degrees, many elementary and middle school students feel bitter and depressed, confused and lonely. This shows that the entire social environment and educational system greatly influence children's piano learning.

Teachers and teaching methods are key aspects of children's piano learning and have a direct impact on children's piano learning. The teacher's goals, content, methods, and evaluation of piano teaching directly impact children's piano learning. The "Suzuki Method" is one of the four famous international teaching methods, which has a very important theoretical and practical status for children's learning of the instrument in China. In addition, the Orff and the Kodály methods have been widely used in learning musical instruments children in China. There are many domestic research papers on these teaching methods. However, there are also scholars in China who have different opinions about the application of these pedagogies in teaching musical instruments. Learning music scores is the foundation of playing music. Researcher believes "students should learn to feel music, melody, and rhythm through the combination of notes, and avoid mechanical imitation and excessive reliance on demonstration." The method of "postponing the learning of music" and the method of "reinforcing" teaching will neglect the development of children's performance thinking skills and is not conducive to the development of children's personality" (Wang & Zhan, 2010 : 8).

Traditional piano education for young children

The research on traditional piano teaching for young children has a short start in China. However, in the last decade, it has developed rapidly. From the theoretical research of piano teaching for young children, the research of piano teaching for young children in China mainly includes two aspects. 1)the research of piano teaching methods for young children, 2) the research of using piano initiation materials for young children.

Piano Pedagogy is a Chinese study on piano pedagogy for children. The book describes in detail how to teach and counsel preschoolers in piano initiation, suggesting that the group lesson format is more in line with the child's psychology, and they suggest that as much as possible, children should be given excellent works to enjoy in initiation instruction to develop their musical sense. Knowledge of pedagogy and child psychology should be incorporated into the practice of teaching children piano. The book argues from the systematic theory of children's piano teaching, including the basic characteristics and tasks of piano teaching. It proposes a series of teaching methods and constructs according to children's piano learning's psychological and physiological characteristics.

In addition, some experts believe it is more important to promote the cultivation and guidance of children's learning interests by teaching them piano. For example, Zhou Haihong's (1994 : 36-38) "Motivation Issues in Children's Piano Learning,"; Wang Bing's "How to Cultivate Children's Interest in Learning Piano,"; Li Fei Lan's "Exploring Interest in Learning Music and Playing Piano" and below, and Tan Yin's "Cultivating and Stimulating Interest in Children's Piano Teaching" are all studies that explore the cultivation of interest in piano teaching for young children. Interest is the key to whether young children can learn piano successfully. The interest in piano learning is the first and foremost condition for learning piano, and the cultivation of children's interest in piano learning should be based on children's cognitive and aesthetic psychological factors. Teachers should use flexible teaching methods such as situational and game teaching methods and actively create an educational environment suitable for mobilizing children's interests.

With the development of society and the improvement of people's education level, the attention to piano education for young children has changed from "teaching." It has slowly developed to focus on "teaching" and the influence of social and family environments on young children's piano learning. Sun Dazhan's "Can Two-Year-Olds Learn the Piano," Shao Hua's "A Brief Discussion of Factors Affecting Children's Interest in Piano Learning," and Zhou Haihong's "Pressure, Push, and Pull in Piano Learning." All works explore the importance of an excellent environmental atmosphere in developing young children's interest in piano learning. The content of this part of the work also provides an important theoretical basis for developing this manual.

Chinese studies on piano teaching materials for early childhood initiation mainly consider that teachers should take more into account the range of children's abilities when choosing teaching materials, expose children to as many different styles of piano works as possible, integrate teaching materials, maximize the role of piano initiation materials, and improve children's performance ability. The Piano Course for Young Children is a modern piano course that successfully combines Chinese folk music culture with piano teaching. Professor Zhou Haihong's "A New Breakthrough in Piano Teaching Materials for Children in China-Introducing the Piano Initiation Course for Young Children," Wang Xiliang's "Talking about the Use of Teaching Materials in Elementary Piano Teaching," and Cen Parrot's

"China's 'Piano Fever' and Reflections on Piano Teaching Materials." The authors focus on the classification and characteristics of teaching materials and make rational suggestions for reforming teaching materials, starting from using piano teaching materials.

Many experts and scholars have studied the form of piano teaching in addition to the traditional one-to-one (one teacher teaching one student) form. As digital pianos, electronic pianos, and other intelligent piano devices have entered the public eye, a variety of lesson formats have slowly emerged. There are a pair of four and a pair of eight. The variety of forms of instruction has also made the content of piano instruction more colorful. Not only can classical piano music be taught, but multi-piano concerto and small band rehearsals can also be done. Teaching Research and Practice in Digital Piano Group Classes for Children. A greater focus will be placed on the study of the application of digital teaching practice in children's education, resulting in several practical implementations of teaching methods. The study will bring as many advantages as possible, making the teaching process scientifically standardized, with clearer objectives and more formal methods.

Online piano teaching for young children

According to the Ariadne Consulting 2020 Annual Report, China's online education market will reach over $250 billion by 2020. In addition to the quantitative leap, online education is becoming more and more refined, from K12 to MOOK, and now the new micro-lessons and flipped classes. The forms of online education are becoming more and more diverse. However, with the increasing maturity of Internet technology, online education is now a challenge to implement. As a result, online education has grown rapidly and flourished in recent decades.

Online piano education is a new "piano teaching + Internet mode." Based on the Internet, piano teaching is widely used in people's daily life, expanding the learning scope of the audience and expanding the way of teaching. Online piano education is a new way of piano education under the development of the times.

The development of online piano teaching has gone through two distinct phases. Before COVID-19 in 2020, piano teaching for young children in China was still based on face-to-face offline lessons. It was a weekly one-to-one piano lesson led by parents to the teacher's home or a training institution outside of school, which generally lasted about 45 minutes. During this period, online lessons were mainly based on teachers or publishers recording complete instructional videos and posting them on microblogs, web pages, and some online learning communities. Some of these videos are free, but there is a fee for the teacher's comments or explanations. Parents can play these videos at home for their children, record their children's performances, upload them to online communication platforms, and get comments and explanations from online teachers. These online piano lessons can be a useful adjunct to traditional piano instruction. In his book "Pedagogy of Music Discipline," Mr. Cao Li suggests that "modern teaching media are not limited by time, space, macroscopic or microscopic. The improvement of the aesthetic ability and learning efficiency of piano children and the increase in the information multiplication rate demonstrates this. The emergence of this new teaching media does not mean abandoning traditional teaching media, but rather enriches the current teaching methods in a cumulative and useful way" piano-assisted learning apps developed based on the Internet, such as "VIP Practice," can be good support for young children's piano learning and help students with piano practice problems.

In the article "Talking about the implementation method of the intelligent piano software system," analyzes the currently used online piano software, including electronic music score, performance playback, error correction, and scoring system. The model of using online piano teaching is also studied. It is proposed that this new online approach can be used better to assist traditional piano teaching.

Following the outbreak of COVID-19, Working and studying at home became the norm for people living and studying under the impact of the New Crown epidemic. To ensure students' learning progress, on February 12, 2020, the General Office of the Ministry of Education and the General Office of the Ministry of Industry and Information Technology issued the "Notice on the Arrangement of "School Closure and Non-Stop" during the Delayed Start of Primary and Secondary Schools," stating: "During the Delayed Start of Schools, the National Network Cloud Platform for Primary and Secondary Schools and the TV During the postponed school year, the national primary and secondary school network cloud platform and television classroom will be opened, and the relevant learning resources will be provided free of charge." In the spring semester of 2020, all students in primary and secondary schools in China will receive their education at home in the form of online e-learning in all subjects."

During the closed-home period of COVID-19 face-to-face lessons became a luxury to ensure piano children's learning progress and maintain the survival of social piano training schools. Piano teachers communicated with parents of piano children for online piano teaching, and market demand gave birth to this new thing of one-on-one online video piano lessons, which was quickly and widely implemented and became the main form of piano lessons during the quarantine period. By the post-epidemic era, this one-on-one online piano lesson was also effectively preserved through continuous development. It became a useful supplement to traditional piano instruction. It developed into two forms: conversational teaching and one-on-one online video teaching. Conversational teaching uses communication devices by teachers and students to complete the teaching content through dialogue. For example, after the students have taken offline face-to-face piano lessons, the children practice at home. The parents help the children to record videos and send them to the piano teacher's end through the Internet. The piano teacher can immediately review the problems and put forward guiding advice.

The children correct them in time after receiving the piano teacher's review, so that the children can correct the problems in time after receiving the piano teacher's comments so that "the problems do not stay overnight," which greatly improves the efficiency of piano learning. The format is convenient for sending and receiving information, and the frequency of teacher-student interaction is high, which also plays a good encouraging role in promoting piano children's motivation. One-to-one online piano lessons are the same as in the epidemic era, where teachers and students still make real-time video calls through internet communication devices and also have real-time screen sharing through internet communication software. This kind of one-on-one online piano lesson, although not the mainstream form of piano lesson, is mostly chosen by teachers and students whose time and space are not easily adjustable, saving costs and improving the efficiency of the lessons at the same time.

Conclusion

the learning of music instruments positively impacts all aspects of children's development. This includes children's cognitive, creative, intellectual, and non-intellectual development. Research in this area is relatively recent in China. There is also a need for more empirical data. Foreign scholars' research in this area is richer and more extensive, focusing on various aspects of children's development. The conclusions are more often drawn through experimental studies with a certain degree of confidence. By reviewing the above research literature, we can find that how to properly guide children to learn music instruments is an issue that deserves our consideration and attention. The teachers of piano teaching for young children in the initiation stage still focus on inspirational teaching and interest cultivation so that they can fall in love with music and love piano through the musical inculcation of young children. They can learn the piano on their initiative. Since this one-to-one online piano teaching model emerged relatively late. Moreover, its development was in the context of the new crown pandemic; therefore, the theoretical research literature on this area is very scarce, for the theoretical studies on one-to-one online piano teaching for young children are also barely to be found.

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